

THE SYMBOL OF THE DOG IN THE STORY OF "BAHOUDDINNING ITI" BY NAZAR ESHONQUL

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Abstract

This article shows that in the story "Bahouddinning iti " written by Nazar Eshanqul, the leader of modern Uzbek literature, the symbolic meaning of the dog is covered in different interpretations and explained in analytical ways. Also, through the image of a dog, the inner world of the hero who wants to overcome the satanic lust and realizing one's own is highlighted.

Keywords: symbol, symbolism, inner and outer world, conscience, satanic lust, soul, faith, spirit.

Introduction

One of the modern Uzbek writer Nazar Eshanqul has introduced a fresh approach to Uzbek literature. His works depict the plot and characters using a single metaphor, setting them apart from others with their emotional, rebellious thoughts, symbolic-metaphorical and philosophical interpretations, analogies, and the portrayal of "a person concealed within his inner world". The protagonist in the story "Bahouddinning iti " explains how an individual is seeking to cleanse their soul or gain self-awareness through a reporter. The hero is depicted as existing primarily in his inner world rather than the outer world, and their perspective of the external world is revealed through this world. Additionally, this story depicts the hero's inner self-observation and self-awareness.

Symbols originate from human language users and emerge from real-life experiences. They are products of human imagination and are used to help convey and represent reality.

J. Royce argued that symbols have multiple layers of meaning, allowing them to refer to a range of things at different times and in different contexts. This means that a symbol has a one-to-many relationship, while a sign has a one-to-one relationship. This idea is related to the anthropocentric paradigm, which focuses on the human aspect of language and includes fields such as psycholinguistics, cognitive linguistics, linguopragmatics, ethnolinguistics, linguoculturology, and gender linguistics. Scholars including Cassirer, Sapir, Kim, Jin, MacKay, Djusupov, and D. Ashurova and Galiyeva have explored the extra-linguistic aspects of symbols. They have found that the formation of symbols is closely connected to individuals, their actions, and their culture. Symbols exist in the minds and souls of individuals and within the collective mentality of language communities.

The story of "Bahouddinning iti " by Nazar Eshanqul has been studied and analyzed by many scientists. One of the scientists I. Haqqulov compares the dog to lust and said "Dog" - the games of the lust. If it wants, it will tear people apart and scatter them, if it wants, it will allow



him to collect himself. But no matter how hard you try, you can't get rid of it. You live in it , it lives in you. It depends on you, you depend on it. It is inevitable that the more one can humiliate it, the better it will understand itself and others." [1] Q.Yuldashev writes: "Nazar Eshankul's story "Bahouddinning iti " was published in one of last year's issues of "Yoshlik" magazine. This story does something that has not been done in our literature. Realizing that it's safer and more honest for a hard-working man to live among bone-fighting dogs than his team. He becomes one of those dogs. The body also becomes a dog. In the story, it is symbolically expressed that becoming a dog did not distance him from humanization, but that he turned away from his peers, who were worse than dogs, and became cleaner than them".[2] However, in this article, which consists of introduction , methods and materials , results and discussion parts, we will try to reveal another several symbolic meanings of the image of the dog in analytical ways.

II. Method and materials

Symbolism involves employing symbols to represent ideas and characteristics, imparting them with symbolic interpretations beyond their literal meanings. This artistic technique can manifest in various ways and typically entails an object serving as a metaphor for something else, conveying a more profound and meaningful message.

A symbol is a representation of something abstract, such as an idea or belief, and can take the form of an object, person, situation, or action in a story that carries a literal meaning while also hinting at deeper and more complex meanings. There are two categories of symbols:

1. A general symbol has a universal meaning that transcends its presence in a specific work of literature.
2. A specific symbol derives its meaning from its context within a novel, poem, or other literary work, and its significance is limited to that particular context.

During long history, Uzbek literature has held a significant position within world literature, thanks to its distinctive use of symbolism. Symbolism can be found in various forms, from folklore to the works of Navoi and other writers. In the early 20th century, under the pressure of the ruling regime, artists focused heavily on incorporating symbolism into their poetry. They were unable to remain silent witnesses to the events unfolding around them - the oppression of their people and the degradation of their country. In response, they endeavored to express their innermost feelings, often veiling their words in enigmatic language and imagery. In literature, words took on unexpected meanings and gained a unique beauty and allure. To put it plainly, the word transformed into an entirely different entity called an image, reflecting the poet's emotions, intricate experiences, and thoughts, serving as a symbolic sign or symptom. N. Hotamov and B. Sarimsakov define a symbol as a creation of imaginative thought. It is formed when similes and metaphors become very stable and universally understood. A symbol is created when similar things or objects are imagined through their main characteristics, leading to a consistent interpretation by people. This transformation of conditional similarities between things or events into stable concepts results in the emergence of symbols, such as the sun symbolizing light and light symbolizing concepts like freedom, happiness, and life.[3,279]



III. Results

The result indicates that, the writer describes the process of realizing the hero's own and purification from the soul through the image of a dog, such as spirit, soul, conscience and faith in this story.

IV. Discussion

In Nazar Eshonqul's works, he depicts the hearts, inner world and spiritual world of the heroes in unique lines through symbols and metaphors [4]. He consistently focuses on the struggles of heroes trapped in intricate social systems, striving to find their way in a world that often remains indifferent to their challenges, which is reflected in his literary works. "Bahovuddinning iti" tells the story of today's people. In it, the writer criticizes the appointment of a person who does not know his job well, who has no knowledge of art and literature as the editor of radio broadcasts. So, it can be clearly seen in this story that the writer encounters resistance in fully expressing himself under the pressure of some system of the original work of art. In this article, we will examine the symbolic use of the dog in this story. **"Qandaydir tabiatdagi jami g'amgin va muztar tovushlar, sayrashlar va shovullashlar uyg'unlashgan o'ta g'amgin, dilni o'rtaydigan, odamni g'amgin va dilgir qilib qo'yadigan, bizning pyesamizga mutlaqo zid anduh to'la nola - egasidan ayrilgan itning uvillashiday nola edi".[5]**

Here the dog is a symbol of the soul and refers to a person with a pure soul. Also, it is the pure soul of the hero, whose heart is filled with human actions, like the editor-in-chief who puts others in pain and worry for his own benefit in that society, and finally the soul gets tired of these worries and cries out.

"Yordamchim yozib bergan tasmadagi itning uvillashini yana bir necha kun eshitib yurdim. Eshitganim sayin bu it nega uvillayapti, u kimni chorlayapti, kimga nola qilayapti degan o'y butun fikru xayolimni egallab oldi. Endi faqat nola qilayotgan it haqida o'ylar va erta-yu-kech qulog'im tagida faqat o'sha itning fig'oni jaranglardi. U qanday it?"

here, the symbol of conscience, which urges you to realize one's own is revealed through the name of the dog. now the hero should not follow people who are slaves to his ego like the editor-in-chief in the society, but he should choose the right path and follow it. his conscience urges him to purify his heart. G. Snyesaryov in his book ".Реликты домусульманских верований и обрядов у узбеков Хорезма." ("Pre-Islamic religious and religious values of Khorezm Uzbeks") in the "Avesta" noted that certain breeds of dogs appear as a symbol of cleanliness and purity, fighting against evil people. [6,319]. In conclusion, we can say that in this story, the writer has depicted the image of a dog who is encouraging the heart to purify itself using the tool of conscience.

"O'shanday lahzalarda men bir narsani bilib qoldim: ko'zimni yumishim bilan mening ichimdan nimadir tashqariga sakrab chiqib ketar, menga o'sha sakrab chiqib ketgan narsa itday bo'lib tuyular, ammo mening ichimda it nima qiladi deya bu shubhani inkor qilardim. Asta-sekin boqqa kelishim bilan ichimdan sakrab chiqib ketgan sharpaning itga o'xshashligiga ishona boshladim."



Here the dog is the spirit I inside the person. Of course, in order for a person to realize his own and overcome the satanic lust, first of all the spirit of a person must be purified. Literary scholar I. Haqqul's article titled "it- rafiq, it- raqib" ("Dog is a friend, dog is a rival") analyzes the verses of Navoi's poem "Iting òlsa jismiga jonimni solgil, Ki bu ruhga ul munosib badandur" ("Put my soul into the body of your dog, it is a worthy body for the soul") and it is not for nothing that the dog is considered a suitable body for the spirit. He concluded that it is self-evident that the people relied on the religious beliefs that existed before Islam.[7] Based on this, we can say that the writer described the dog as a symbol of the spirit in this story.

"It shaharning gullab-yashnab yotgan qismiga deyarli burilmas, boshqa biron joydan yegulik axtarib umidvor ham bo'lmas, yo'lidagi daydi mushuklar va sang'i laychalar o'ralashib yurgan oshxona-yu bazmxonalar oldidan indamay, boshini egib o'tib ketardi. Suyak talashayotgan laychalarga bir ko'z tashlardi-da, yo'lidan davom etardi. Agar o'sha eski darvoza oldida yegulik bo'lmasa, indamay iziga qaytar, kun bo'yi och yursa ham, o'zini xo'rak talashib irillashayotgan laychalar ichiga urmasdi."

Here the dog is a symbol of faith. Also, refers to a person of mature faith. Why doesn't he turn to the prosperous part of the city? Why can't he hope to find food? Why does he walk silently in front of the parties where cats and dogs are walking? The reason why, a person who overcomes his satanic lust and matures his faith does not need a luxurious life, and he believes in the provision of sustenance by Allah and is grateful for everything and does not join the ranks of those who are slaves to his lust. Additionally, the writer describes that the hero reporter is a believer and therefore overcomes his satanic lust.

Conclusion

In conclusion, it can be said that in order for a person to overcome the satanic lust and to realize one's own and to be purified from the soul, first of all he feels himself in his heart, his conscience is troubled and he is spiritually purified due to the strength of his faith. These are inextricably linked. The author describes these processes in the work by referring to the name of a single dog.

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